are indifferent, or any ways defective, good dumps can never be produced from them. I have known ſome artiſts to make their moulds with free-ſtone, and ſome even with clay or whiting. The firſt is generally too hard, and the two laſt by no means fit for the purpoſe, being much too ſoft. The beſt thing for this purpoſe is fine clear hard chalk, which is perfectly free from flinty knots, or any other foreign body.

If you ſhould be lucky enough to get a piece at once fit for your purpoſe, be careful that you do not ſpoil it in the manufacturing: for ſuch pieces as are proper for the purpoſe are hard to be come at. This piece ſhould be about the ſize of a penny-loaf. Cut this in half, the long way, either with an old ſaw, or any other inſtrument that will anſwer the purpoſe.

After having cut it in half, the two faces will naturally be very rough; in order to ſmooth which, you muſt rub them a little on a ſmooth ſtone with ſome water. After this wipe off all the wet and ſlime which may ſtick to them, and then rub them gently together, till, on holding them up to

to the light, you cannot ſee the leaſt glimpſe of light through them. In this point you ſhould be particularly careful; for, if the leaſt cavity is left, the hot metal, when it is poured into it, will find its way through it, and may probably ſcald you, unleſs you take great care.

When you have properly ſmoothed the two faces, you may then proceed to faſhion the outſides of your moulds. Four inches long, and three wide, are a very proper ſize: to make them larger, would only add to their weight, and cauſe them to be cumberſome; to make them leſs, would be reducing the number of your caſts to two dumps only.

It is a common practice with ſome artiſts to chip off with a knife, or ſome ſuch thing, all the outer rough parts of the mould; but this is a very wrong method, as I have often ſeen them broke to pieces by this means: I rather would adviſe them to grind them on a ſmooth ſtone; for, though there is a little more trouble in it, it is a ſafer way, and does not expoſe you to that heart-breaking circumſtance of deſtroying all your work by

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